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Wallace, for services rendered a Mrs. Wallace during sickness. Mark, who is a single man, refused to pay the bill, on the ground, first, that he had never authorized it to be contracted; second, that it was excessive, and third, that the woman on whom Dr. Hadlock waited was not his wife. The amount claimed is \$59. Squire Powers reserved his decision until Saturday afternoon at 3 o'clock.

Personal Mention.

—Geo. Cozad, of this city, has taken the news department of the Wheeling Register.

—Mr. H. C. Emery has connected himself with the new firm of Jennings, Emery & Rockwell, attorneys at law, at Temple Bar. Mr. Emery was associated with the late General H. B. Banning.

—A report reached the city last week that Mr. James J. Bumpus, of Shillito's, had died at Paducah, Ky., a victim of small-pox. His many friends will be glad to know the report was false, and that he is in the very best health and spirits. He has just returned from a successful business trip in the South.

OSCAR WILDE.

HIS LECTURE AT THE GRAND OPERA-HOUSE.

A LARGE AND FASHIONABLE AUDIENCE GREETED THE FAMOUS AESTHETE.

Although it was for a Thursday matinee the Grand Opera-house was well filled, not only in parquette and dress-circle, but in the balcony, with an audience curious to see Oscar Wilde, and one that remained attentive listeners to the close of his lecture.

The stage was set with a parlor scene with door looking out to a garden. Elegant rugs covered the floor and were laid on the furniture back of the speaker.

The reading stand was covered with red, while at Oscar's right was an artistic little table that certainly was a rest to Oscar's eyes, if they became tired of looking at the common-place audience directly in front of him. The table was round. The circle is the line of beauty; over it was a cover of infinitesimal pieces of silk and velvet—of octagonal pattern, and falling in graceful departures from the strictly perpendicular. On this cover was a basket of flowers in full fragrance and beauty, where the stately calyx of the lily obtruded with an artistic prominence from the bed of roses.

It is to be hoped that the surroundings were favorable, but from the quiet, unconcerned, unhesitating attitude of the speaker no one could tell whether or not he was gazing at his surroundings or going through his lecture like a well-learned lesson.

There was an undeniable disappointment in the fact that the knee-breeches had been again replaced by the commonplace long pants; the color of those nether garments was grey; the coat the apostle of the beautiful wore was the same he had on when the representative of the Commercial called upon him at his hotel, and which can best be described by the lines of Lady Jane, "A cobwebby grey velvet, with a tender bloom like cold gravy." His hair still had its artistic length of lock; his throat displayed much white color and a neck-tie loosely tied and in color like old gold, with a dash of sunset over it.

The hair is well enough—would look especially well in a picture—but the mouth is not the mouth a painter would long to paint. For a person of æsthetic tastes Oscar Wilde can not care to gaze upon his mouth, nor yet to listen entranced to his delivery; it is English to an exaggerated degree, English to the degree of almost obliterating every letter but the open vowels; English in its constantly rising inflections until the speaker goes up a scale that could be noted down by a musician. He has a ready flow of language, and the monotony of his delivery was, in a measure, compensated for by an unhesitating continuity in the lecture. He commenced by saying that in each generation there was born a certain amount of art influence, and if properly made use of it would produce a grand result. The movement differs with each generation and in every country. In Germany during the last centuries the movement consisted of the writings of professors, who cared not for their surroundings while writing learnedly on art.

He said that the recent and present movement in England was a practical one, and that the life of the nation was the art of a nation. An era in art was either the discovery of some new material for artistic expression or the influence of some great man. The reason of the Grecian art taking the form of expression in sculpture was the freedom and the use of the beautiful marble of Greece.

The Phœnician school was the discovery of the use of oils in painting.

The primary idea of the art movement in England to-day was to bring the handicraftsman and the artists into loving relationship. Without that the artist becomes isolated, and the handicraftsman a being without imagination and creative power. It was the Greek potter who taught the sculptor. Decorative art includes all arts, for all art is decorative.

The highest expression of old Italian art was the decoration of the Sistine Chapel.

Then the lecturer went on at length to plead for right surroundings for the decorator and the workman; he asked how he could understand and produce color if he saw nothing bright or natural in his immediate surroundings? He could not reproduce life and motion if his life were barren of incident and if he saw no cultivation of sympathy and admiration.

Then followed a description of Pisa in other days and the influences that formed the artists and the workmen. He then compared that city with the aspect of modern cities, and dwelt at length upon the ugly costumes of the men, the advertisements that disfigure the outside walls. He said, however, that a Pisa was not wanted, but a modern city and a modern art.

He said that the æsthetic people do not object to machinery, as has sometimes been said of them, but only when it is used to make things that are valuable only because of the work of man and not to relieve man from labor. Then he gave his ideas of what a modern city should be, and dwelt at length on clean streets, but forgot to say that was an entirely modern view of art and decoration, because they were rather sad affairs in the way of cleanliness, those narrow streets where rose once the marble palaces and the beautiful churches of the thirteenth century, and of the days of the Italian and French renaissance; the rushes and the straw the students used to have for benches while listening to the Professors of the great universities discourse upon art were afterward thrown in the streets adjoining the building. So Oscar Wilde was right in asking for a modern art, if he included wide and clean streets.

The next idea he advanced was, that the art of the day did not concern itself about a theory of life, but with life itself. He asked that the School of Design in each city should be a beautiful building, and that designers should have beautiful and noble surroundings, because they are asked to make designs that are to render homes beautiful. The beauty in nature and art depend upon gradations of tone, color answering color; and that when an artist wanted to learn gorgeousness of color, they should be told how the windows of the old English and French cathedrals are rendered so gorgeous.

Then followed a dissertation on the excellence of Japanese art and the means used by the Japanese artists out of few objects to give the impression of filling space with pretty things, and the fitness of the treatment of objects in Japanese decorative art.

Then he told that in a certain school of decorative art he found one young lady decorating a soup tureen with a moonlight scene and another covering plates with sunset scenes, and said that nobody wanted to take soup off of moonlight or eat terrapin off of sunsets. Then he told how the Japanese artist would have treated such decorative subjects.

In speaking of pottery, he said that in its decoration it should be remembered that not only should it be decorated, but rendered more round and beautiful; that one art should not have to borrow from another, and that clay had properties of its own for creating beauty. Then Oscar Wilde gently tapped Cincinnati, and in a mild persuasive way told that he had been greatly pleased with what he had seen here of the art movement in the pottery. He believed that the School of Design would soon teach the true principles of decorative art and give beautiful designs. He praised Miss Louise McLaughlin and considered her work original and excellent. The designs of Mr. Bauer he thought showed real feeling. He then said that Cincinnati had begun an artistic movement, and had done and would do great things for art. One necessity, he said, was that designers should possess more technical knowledge, and that the School of Design was the proper teacher of the handicraftsman.

He then said that the notion that art was National was a mistake; that it was on the contrary local. During the best days of the Renaissance each Italian city had a school of art of its own. One of the conditions necessary for art cultivation was a clear healthy atmosphere; melancholy never made an artist. The next desideratum was the cultivation of individuality in art. He referred to the fact that art had most flourished in a Republic, and that if one wanted to know what a king can impose as art he should look at what the era of Louis XIV. had produced. He might also have added what Napoleon III. had cultivated in France.

He said that in this country everything needed in art could be found; that there were materials in fields and flowers, and also for the sculptor, in the man who worked either in the city or in the country. He gave the advice: "What you have with you keep and express to others. Don't imitate the art of any other nation. Use what you see around you. If Japanese art has made beautiful the stork, you have not reached that point until you have made of your turkey as much of an object of beauty in decoration."

Then Mr. Wilde had much to say about jewelry

and claimed that the gold that was found hidden in the mountains and strewn on the sea shore was not for speculative purposes only.

Further on in his lecture he made a good hit in saying that the first education should be the teaching of how to make something; that there was too much cultivation of the mind before it was certain there was one, and too much saving of the soul before it was found out that the person had one.

Another point he made was that beautiful cities had been built by a commercial people, so that the fact of American cities being marts of trade would not prevent their being beautiful and artistic.

The lecturer related that when he was at college Ruskin persuaded some of the students to go and dig out a swamp, and they did so; that their friends and enemies stood on the bank and laughed at them. Oscar said significantly: "We did not care much then, and we don't care at all now." As he said it his voice reached the climax of the rising inflection; he seemed to also touch the real climax of his personality.

It was an effort when behind the scenes to get the lecturer to descend from his clouds of rhetoric on art to a statement of the plainest kind. When the question as to the reason of his lecturing here in the afternoon was put to him he said: "Oh! that was business, and I never make any inquiries about business; I go like a lamb and lecture whenever the time is set for me." But when he was asked if he would lecture at 6 in the morning he was a little staggered, and without considering the æsthetic aspect of lecturing at the time of Aurora's coming, he was practical enough to say that would be a little early.

TRADES AND LABOR ASSEMBLY.

Mr. Traphagen Expresses His Dislike for Reporters.

The Trades and Labor Assembly held its regular meeting last night, in Bricklayers' Hall, President W. H. Foster in the chair.

The following new delegates were admitted: M. Mercher, J. J. McNally, and Ed. Munday, of the "Shoe Furnishers' Union, No. 1;" W. C. Haynes, H. C. Traphagen, and Jas. Stevenson, of the "Shoe Bottomers' Union;" Jas. Cahill, of the "Tanners' Union, No. 2;" and Andrew Hutches, Edward Blinn, and John B. Moore, of the "Lasters' Protective and Relief Association."

The usual reports regarding the agitation against the Commercial were read.

Mr. Verges handed in his resignation, and it was accepted.

Mr. Traphagen said that Mr. Halstead had called him a "paid loafer," &c. He therefore moved that all such reporters who would comment in their reports should be excluded from the Assembly.

Another member was of the opinion that all reporters should be excluded, inasmuch as the "Commercial" would receive its report from the representative of another paper.

Mr. Traphagen replied, that all reporters should be thrown out of doors, and the editors of the papers be invited to attend the meetings instead.

The next orator expressed his feelings about the matter in the following manner: He meant that a reporter was an individual who worked with pen, ink and paper just the same as a tailor with needle and scissors. Of course there would be good workmen and bad ones amongst the tailors as well as amongst the reporters. He (the speaker) thought the reporter of the Commercial belonged to the class last mentioned; he should therefore be excluded from the meetings.

A motion then was carried to invite the reporter of the Commercial to be absent in the meetings of the Assembly to be held in the future.

A committee of three was appointed to communicate with the Council Committee on Cheap Coal. The same consists of Messrs. F. Smith, A. Gussweiler and Tom Tallen.

Who Has Snubbed the "Bird of Freedom?"

To the Editor of the Commercial:

According to the Gazette, "somehow our great American continental policy has resulted in giving our National bird rather the worst snub he has ever received." That is true. Our Minister Plenipotentiary representing the power and the majesty of our country, has been virtually told by Chili, "We are glad you have grace enough to apologize for what you have done; we accept the apology, and now you go home and tell your Government to mind its own business." No such insult has been offered to this Nation before. But is it not exactly what we should have expected, and also what we deserved? A right and a purpose had been asserted, which accorded with the dignity and position of our Nation, and which has hitherto been sanctioned by our wisest statesmen, and because it was feared that it might increase the popularity of one individual, and perhaps aid to make him President, the honor of the Nation was laid at the feet of Chili, and we meekly declared that we did not mean any harm, in fact, did not mean anything, and trusted that Chili would be good enough to overlook it. It would be strange, indeed, if this act of humiliation does not completely destroy the influence of the United States over all, from our southern boundary to the Straits of Magellan. It would be strange if European influence is not, then, henceforth supreme. Our eagle has, indeed, been snubbed in scorn. But who snubbed him? That is a very important question. The following, from the San Francisco Bulletin, throws light on the question. If this editor is right, the true reply is England snubbed him, using Chili as the medium of the insult:

"In 1866, the boundary between Chili and Bolivia had been settled by a treaty which immediately took effect. That boundary was marked on the 24th degree of south latitude. There was, however, this hang-nail left. The revenues to be derived from the storage and exportation of minerals between the 23d and the 25th degrees of south latitude, were to be equally divided between Chili and Bolivia. English capital poured in under Chilean names, and the trouble began. Then came another treaty in 1872 between the same countries. By that time an English company were owning the Antofagasta Railway and were working about all the valuable mines in Bolivia. The latter country had passed a law laying an export duty on nitrates. That law had been kept in abeyance for two years through the influence of Anglo-Chilian capitalists. At length the Bolivian Government undertook to enforce the law. The Anglo-Chilian capitalists refused to pay. In 1879 the Bolivian Government annulled the law which had made those important concessions. Chili at once began aggressions against Bolivia, and two months later declared war against Peru on the ground that the latter was secretly aiding Bolivia. It was a war begun by Anglo-Chilian influence, and it was carried on by that influence to its termination. Precisely that influence is now exerted to wring terms from Peru which are equivalent to the loss of national existence. On the one hand we have a group of Anglo-Chilian capitalists, who, having furnished the sinews of war for Chili, now demand protection for the risks they have assumed, before all other considerations. On the part of the United States, as foreshadowed by Secretary Blaine, we have an assertion of State policy—a declaration in substance that a Republic should not be blotted out because a syndicate of Anglo-Chilian capitalists demanded this sacrifice as the crowning result of a speculative venture."

This apparently is a true statement of the South American case. It shows that we are confronted not really by Chili, but by England, and what is the true meaning of this? It means that Chili shall absorb or control Bolivia and Peru, and England become the controlling power over all, and soon her capitalists will have acquired vested interests which she will be ready to defend, for which defense she will need some permanent foothold upon the land, and then she will defy any one to dispossess her.

Whatever the opinions or sympathies of individuals may be, the policy of the English Nation demands that she should repress in every possible manner our growing power and exclude us, so far as she can, from every source of commercial prosperity. She will destroy if possible our influence on the Southern Pacific coast, in Central America and Mexico, and prevent us from controlling the isthmus. In addition, she will in some way possess herself of such South Pacific islands as she chooses, and the commerce of all these regions will float their wealth to her. England and France mean now precisely what they did when together they went to Mexico to stop our southward development. But after all, perhaps the Republic is safe. Some who oppose what they call "Blaine policy" propose to build soon two ships, swift ones, especially calculated for running away, to "show their heels" to the English ironclads. The American eagle is commanded to "turn tail" to Chili, and our ships will show their sterns to England.

Died Drunk.

GRAND RAPIDS, MICH., February 23.—Mrs. Jas. E. Davies, of this city, aged forty or forty-five years, was found lying on the sidewalk here this morning. She had been out all night, and had been dead some hours. It is believed that she was too much intoxicated to find her way home, and as the night was stormy, and those hunting for her did not find her, she died from exposure and exhaustion. She leaves a husband and a family of grown children, some of them married.

Rival Powers in Egypt.

Philadelphia Ledger.—The hour seems to have struck for the end of Anglo-French control in Egypt, but whether these allied and mutually distrusting banking powers will strike back is another question.

Brassy Gang.

Chicago Tribune.—The Atlanta Constitution declares that "by 1885 the brass-medal men will either be in jail or ashamed of themselves." The latter part of the statement is ridiculous.

Only Thing Left.

Washington Post.—There is a grim rumor in the air that Jake Shipphard is about to take the lecture platform.

A ROAD locomotive for war purposes was lately tried before Count Moltke. It weighed 28½ tons, and drew easily 40 tons weight of guns mounted on their carriages fully equipped. Its maximum traction power is 150 tons, and its cost of maintenance is about 30 cents an hour.

Four of the Cape Cod people have formally entered libel suits at Plymouth against the publishers of Miss Sallie McLean's novel of "Cape Cod Folks," each claiming damages to the amount of \$5,000.

THREE thousand children of deceased wives' sisters are presently to assemble at Exeter Hall, London, and clamor for the repeal of the law which makes them illegitimate.

MME. NILSSON continues to wear glasses. She has cried so much over the insanity of her husband that her sight is greatly impaired. —[N. Y. Herald.